

NIGHT RANGER

Full Score with Tablature from "7 WISHES"



KID BIRD MUSIC INC./ROUGH PLAY MUSIC.

製作 - CBS SONY SONOS-音響社 - 音楽事務所

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SEVEN WISHES

セヴン・ウィッシーズ

Words and Music by Jack Blades

A Em

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

K. Board

Bass

Drums

Fade in →

M

Ph

①

3

Em Em Bm7/E

M

M

3

Am/E C/E Dm/E Em

If you were

B Em Bm7/E Am/E

hand - ed sev - en wish - es would you turn your back for more — Would you hold on tight to what — you have would you
 tra - vel back in time — now when I hand - ed you the key — Oh I know you learned your mag - ic well would you

C/E **Bm7/E** **Em** **Bm7/E**

try to change the score — If you were giv - en back — a life - time would you find some room for me — Oh won't you
 use the mag - ic on me — Are the chang-es for — the bet - ter do the lone - ly ones a - gree — I see you

Am/E **C/E** **Bm7/E** **Em** **G**

take my hand and walk — a - way Know it all was meant to be — }
 hand-ing out the prom - is - es that were meant for on - ly me — }

Am D.S. time Bis → **C** **D**

Heart ach - ing Hearts break - ing Hearts chang - ing nev - er want the same thing

after D.S.
(5)

H.C & D **H.C & D** **H.C & D** **H.C & D**

Em **N.C.** **Em** **N.C.**

Rise to the sun with sev - en wish - es Will you, turn in - to stone with sev - en wish - es And your

W.C. W.C. W.C. W.C. W.C. W.C. W.C. W.C.

M **M** **M** **M** **M** **M** **M** **M**

[illegible]

The musical score for "The Rose Tree" is presented in three systems. The first system contains the vocal melody and guitar tablature. The vocal line is written in treble clef with a key signature of one sharp (F#). It includes lyrics and performance instructions such as "H.C.&D", "cho", and "cho & D". The guitar part is shown as a six-string tablature with fret numbers (e.g., 19, 17, 20) and includes a "TAB" label. The second system shows the piano accompaniment for the right hand in treble clef, featuring chords and arpeggios. The third system shows the piano accompaniment for the left hand in bass clef, including a double bar line indicating a section change.

Coda

N.C.

Em

F 3x Repeat

D

B

The first system of musical notation consists of four staves. The top staff is a single treble clef line with a whole rest. The second staff is a single treble clef line with a whole rest. The third staff is a guitar staff with a treble clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G. The fourth staff is a guitar staff with a bass clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G.

The second system of musical notation consists of four staves. The top staff is a single treble clef line with a whole rest. The second staff is a single treble clef line with a whole rest. The third staff is a guitar staff with a treble clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G. The fourth staff is a guitar staff with a bass clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G.

The third system of musical notation consists of four staves. The top staff is a single treble clef line with a whole rest. The second staff is a single treble clef line with a whole rest. The third staff is a guitar staff with a treble clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G. The fourth staff is a guitar staff with a bass clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G.

C

Am

N.C.

The fourth system of musical notation consists of four staves. The top staff is a single treble clef line with a whole rest. The second staff is a single treble clef line with a whole rest. The third staff is a guitar staff with a treble clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G. The fourth staff is a guitar staff with a bass clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G.

The fifth system of musical notation consists of four staves. The top staff is a single treble clef line with a whole rest. The second staff is a single treble clef line with a whole rest. The third staff is a guitar staff with a treble clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G. The fourth staff is a guitar staff with a bass clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G.

The sixth system of musical notation consists of four staves. The top staff is a single treble clef line with a whole rest. The second staff is a single treble clef line with a whole rest. The third staff is a guitar staff with a treble clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G. The fourth staff is a guitar staff with a bass clef, showing a whole rest followed by a 3x repeat of a measure containing a half note F and a half note G.

3x Fine

FACES

フェイスズ

Words and Music by Kelly Keagy, Jack Blades and Alan "Fitz" Gerald

N.C. **Tempo Free**

Vocal

Fac - es Pic - tures on the wall Do — you sleep at all — when you —

E. Guitar 1

Synth.

TAB

E. Guitar 2

TAB

N.C.

— sleep — Fac - es Burn - ing in your mind Fac - es —

Howling

Howling

TAB

In Tempo

B Dm

E/D

Dm

B^b/D

C/D

Dm

E/D

Dm

B^b/D

C/D

She's

C D

Am

trapped in-side her own world
hears the words of peo - ple

And I'm trying to get in
That live deep in her mind

And she does-n't know
And she wants

P & P & H & H & P & P & H & H &

..... & P & P & H & H & P & P & H & H &

P & P & H & H & P & P & H & H &

..... & P & P & H & H & P & P & H & H &

2x, only

1x, only

C **G** **D**

— what's go-in' on or where she might have been — She
 to feel the pas - sion that's locked up in - side — The

& P & P & H & H & P & P & H & H & & P & P & H & H & P & P & H & H & &

10 5 2 5 10 5 2 5 10 5 2 5 12 5 0 5

1st GT. 2x

12 0 0 0

D **Am** (No trace at all —)

talks to man - y peo - ple — And she lives — life through — their — eyes — And the voic -
 pic - tures now are fall - ing — There's no trace at all — And the voic -

& P & P & H & H & P & P & H & H & & P & P & H & H & P & P & H & H & &

10 5 2 5 10 5 2 5 12 5 0 5 12 5 0 5

C **G** **D**

- es down the hall tell her no rea - son where or why — }
 - es that were call - ing her no long - er call —

& P & P & H & H & P & P & H & H & & P & P & H & H & P & P & H & H & & P

10 5 2 5 10 5 2 5 10 5 2 5 17 15 17 15 14

7 5 7 5 7 5 7 5

1.2. All of your life you've been miss - ing the an - swer
 3. All of your life you've been hear - ing the an - swer

D B: C Am C/B: B:

TAB

2

TAB

TAB

TAB

It should be eas - y to tell You see
 It should be eas - y to tell No more

B: C D to

TAB

TAB

TAB

TAB

fac - es Pic - tures on the wall Do you sleep at all when you sleep

F/D G/D C/D Dm F/D G/D C/D B:/D

TAB

TAB

TAB

TAB

F/D G/D C/D Dm **1-F/D G/D C/D B \flat**

Fac - es Burn - ing in your mind will it be the lies that you see

TAB

10 12 7 7 7 7 10 12 7 7 7 7

B \flat **2-F/D G/D C/D F C/B \flat B \flat**

She it be the lies

TAB

10 12 7 7 7 7 10 12 7 7 7 7

Annotations: M, S, H.C & D & P, cho, harm. Arm, Arm up, Arm g

C/B \flat B \flat D/A

TAB

12 12 12 12 12 12 12 12 12 12 12 12

Annotations: H.C & D, Ph, cho & D, Arm, cho, U, cho

A D/A A

cho & D Ph cho & D P

cho U U Arm Arm ... S

cho U U Arm Arm ... S

17 17 17 17 17 17 17 17 15 15 15 14 17 15 14 16 14 17 16 16 17 17 17 16 14 12

C/B^b B^b C/B^b B^b

cho Arm up M H.C & D cho & D Arm

cho Arm up M H.C & D cho & D Arm

6 5 3 3 3 2 2 2 3 3 3 3 5 5

D/A A C/G G

What do you see?

H.C 8va H.C H.C H & P F E S Arm 8va

H.C H.C H.C H & P E S Arm

21 (21) 21 21 21 21 21 17 20 17 17 10 17 15 17 10 15 17 15 17 16

G Dm **E/D** **Dm** **B \flat /D** **C/D**

Musical notation for the first system, measures 1-4. It includes a vocal line, a guitar line, and a bass line. The guitar line has fretboard diagrams for measures 1-4. Measure 1: G (open), Dm (2, 3, 4). Measure 2: E/D (2, 3, 4), Dm (2, 3, 4). Measure 3: Dm (2, 3, 4), B \flat /D (2, 3, 4). Measure 4: C/D (2, 3, 4).

Dm **E/D** **Dm** **N.C.**

Musical notation for the second system, measures 5-8. It includes a vocal line, a guitar line, and a bass line. The guitar line has fretboard diagrams for measures 5-8. Measure 5: Dm (2, 3, 4). Measure 6: E/D (2, 3, 4), Dm (2, 3, 4). Measure 7: Dm (2, 3, 4). Measure 8: N.C. (no chords).

D.S. to D

Coda **F/D** **G/D** **C/D** **Dm** **F/D** **G/D** **C/D**

fac - es

Musical notation for the Coda section, measures 9-12. It includes a vocal line, a guitar line, and a bass line. The guitar line has fretboard diagrams for measures 9-12. Measure 9: F/D (2, 3, 4), G/D (2, 3, 4), C/D (2, 3, 4). Measure 10: Dm (2, 3, 4). Measure 11: F/D (2, 3, 4), G/D (2, 3, 4), C/D (2, 3, 4). Measure 12: F/D (2, 3, 4), G/D (2, 3, 4), C/D (2, 3, 4).

B \flat /D F/D G/D C/D Dm

Fac - es

Arm

5 H H P&H&F 3 1: 1HC P

S H H P&H&P 3 H 1HC 3 P

Arm 9

F/D G/D C/D B \flat /D F/D G/D C/D

Do you see fac - es

H&P cho&D P&P P&P P&P P&P H P

H&F cho&D P&P P&P P&P P&P H P

Arm(Cricket) 10 g harm.

Arm(Cricket) 10 g harm.

Dm F/D G/D C/D B \flat /D

Burn - ing in your mind No more

Arm

harm. Arm up. Arm

Arm

harm. Arm up. Arm

12 13 15 16 12 12 13 12 15 13

F/D G/D C/D Dm F/D G/D C/D

fac - es

cho & D H & P 6 P H Arm... Arm P & H Arm... P & P & H & P & S S g

cho & D H & P p H Arm... Arm P & H Arm... P P & P & H & P & S S g

13 13 13 10 11 10 10 12 12 10 12 10 12 12 12 10 12 12 12 12 10 12 12 12 13 11 10 11 10 8 10 9 6 14 13 12 10 15 10 10 10

Tempo Free

Hear me call

Arm... P & P Arm... H & P & P & H & P H & P cho P & H & P & S & H cho P & H & P & S gra

Arm... P & P Arm... H & P & P & H & P H & P cho P & H & P & S & H cho P & H & P & S

10 10 10 17 16 15 15 17 15 13 16 13 12 10 12 12 15 15 12 15 13 15 15 11 13 11 11 0 11 10 11 0 5

B:

cho & D & P H & P 1HC & D & P & H & P & S & H H & P & 1HC & D & H & P S

cho & D & P H & P 1HC & D & P & H & P & S & H H P & 1HC & D & H & F S

6 6 6 5 5 5 7 7 7 5 7 5 3 5 2 3 2 2 3 2 3 2 3 2 0 3 3 3 3

FOUR IN THE MORNING

フォー・イン・ザ・モーニング

Words and Music by Jack Blades

A **A**

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

K. Board

Bass

Drums

F#m **A**

S&cho&D&P cho&D

S&cho&D&P cho&D

TAB

M

M

D **E** **C** **F#m E** **F#m E**

must have been a fool not to see ——— Oh — I need you bad it's hard to live with - out your com - pa - ny — I need you
 love you like nev - er be - fore ——— Oh — I need you bad it's hard to live with - out you: ten - der touch — I need you

F#m E **B** **D** **E** **F#m**

bad, so bad I can't take it you see — Oh — I ——— can't take an - y - more — I can't
 bad, so bad I guess you're play - ing me tough — Oh — I ——— can't take an - y - more — I can't

F#m D E F#m

fake an - y - more — It's such a hard time — lov - ing you — I can't take an - y - more — I can't

cho & D & P

TAB

C#m D 1. E 2. E

fake an - y - more — It's such a hard time — lov - ing you — There was a

S S

Arm.

Arm.

TAB

D **E** **F#m7** **11**

after D.S. D.S. x 1

I guess I was gone in the wrong di-rec-tion
must have been going

E **to D** **E**

After D.S. Backing Vocal

I guess I was thrown for a while (I need you) I need to see you smile I need you so yea

after D.S.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a vocal melody, guitar, and bass. The key signature is E major (three sharps: F#, C#, G#), and the time signature is 4/4. The score is divided into three systems, each corresponding to a measure of the song's progression: E, D, and E.

Vocal Melody: The vocal line is written in treble clef. It begins with a whole note E4, followed by a half note F#4, and then a half note G#4. The melody continues with a half note A4, a half note B4, and then a half note C5. The final note is a whole note D5. The lyrics "The sound of silence" are written below the vocal line.

Guitar: The guitar part is written in treble clef. It features a series of chords and arpeggios. The first measure contains a whole note E4, followed by a half note F#4, and then a half note G#4. The second measure contains a half note A4, a half note B4, and then a half note C5. The third measure contains a half note D5, a half note E5, and then a half note F#5. The fourth measure contains a half note G#5, a half note A5, and then a half note B5. The final measure contains a whole note C6.

Bass: The bass part is written in bass clef. It features a series of chords and arpeggios. The first measure contains a whole note E2, followed by a half note F#2, and then a half note G#2. The second measure contains a half note A2, a half note B2, and then a half note C3. The third measure contains a half note D3, a half note E3, and then a half note F#3. The fourth measure contains a half note G#3, a half note A3, and then a half note B3. The final measure contains a whole note C4.

The musical score for "The Wind" by The Beatles is presented in a three-system format. The first system includes a guitar part with a key signature of two sharps (F#m) and a time signature of 4/4. The guitar part is written in standard notation with a capo on the third fret, indicated by a "3" in a box. The second system shows the bass part, which is written in standard notation with a key signature of two sharps (F#m) and a time signature of 4/4. The bass part is written in standard notation with a key signature of two sharps (F#m) and a time signature of 4/4. The third system shows the drum part, which is written in standard notation with a key signature of two sharps (F#m) and a time signature of 4/4. The drum part is written in standard notation with a key signature of two sharps (F#m) and a time signature of 4/4.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and bass. The guitar part is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It includes a melodic line with various techniques such as bends, vibrato, and a solo section marked with a double bar line and a key signature change to one sharp. The piano part is written in treble clef and features a melodic line with a key signature change to one sharp and a time signature change to 3/4. The bass part is written in bass clef and includes a melodic line with a key signature change to one sharp and a time signature change to 3/4. The score is divided into four measures, each with a key signature change: F#m, D, E, and F#m. The guitar part includes a solo section marked with a double bar line and a key signature change to one sharp. The piano part includes a melodic line with a key signature change to one sharp and a time signature change to 3/4. The bass part includes a melodic line with a key signature change to one sharp and a time signature change to 3/4.

It's Hard to Live with Out You
D. S. 10

Key Signature: G Major (one sharp)
Time Signature: 4/4

Lyrics:
It's hard to live with - out you
(bad)

Instrumentation: Vocal, Guitar, Bass

Chords: C#m, D, E, F, F#m, E

Structure: The score is divided into two systems. The first system contains the vocal melody, guitar accompaniment, and bass line. The second system contains the guitar solo and bass line. The guitar solo is marked with a key signature change to F major (one flat).

Notes: The guitar solo is marked with a key signature change to F major (one flat). The solo is marked with a key signature change to F major (one flat).

F#m E F#m E F#m E F#m E

com - pa - ny — (I need you bad) So bad I can't take it you see — I need you bad It's hard to live with - out your

cho&D&P

14 12-12 12 10 (11)

F#m E F#m E B D E

ten - der touch — I need you bad, so bad I on - ly tell you so much — oh — I ——— can't

(11)

P P P P

(11)

G F#m D E

take an - y - more — I can't fake an - y - more — It's such a hard time — lov - ing you — I can't

H.C.&D&P 3-
g cho (Ph) cho
2x H.C.&D&P
(16 16 16 14 17 10 12 12 12 10 17 17 11 0 0)
P & P 3
3x Gt.1 (21 10 17) 10 17 10 17 16 17 18 16
S S

M M

F#m C#m D E

take an - y - more — I can't fake an - y - more — It's such a hard time — lov - ing you — I can't

& Port. D & S
(17) (17) (15)
& Port. D
8va
H H
cho&D&P
S cho&D&P H H
(16 16 16 14 13 14 14 14 16 16 16)
M M
S

Repeat & F.O.

I NEED A WOMAN

アイ・ニード・ア・ウーマン

Words and Music by Jack Blades

A Fim

Vocal

E. Guitar 1

TAB

E. Guitar 2

Pick Portament

Pick Portament

TAB

B Fim

Yeah !

Oh !

M

M

9 2 9 2

Arm

Arm

C F#m B/F# F#m B/F#

7 7

0 2

Arr.

Arr.

Arr.

Arr.

M

M

F#m B/F# F#m

I need a

7 7

0 2

Arr.

Arr.

Arr.

Arr.

M

M

M

D F#m E Bsus4

wom-an to wipe a-way my tears Keep me warm and sing me bed-time

wom-an to make me feel all un-done Hang me out, hang me on take me slow

7 7

0 2

Arr.

Arr.

Arr.

Arr.

M

M

M

7 7

0 2

Arr.

Arr.

Arr.

M

2 F#m F#m/E E A B

Oh — I — Oh I I need a wom-an

TAB

TAB

F#m F#m A D Bm

Oh yes I do I can see her now as she takes me out with a
see her now as she takes me out for an

rM E rM S&S&P
rM E rM S&S&P

After D.S. H.C. & D
(21-23) H.C. & D

TAB

TAB

A D Bm A F#m

wink of her eye — And down I go — for the long-est time — do you tell me I don't need to know why Got a
oth - er night — Oh Hot and sweat as I shiver and shake can you tell me if it's do or die I got a

rM E rM S&S
rM E rM S&S

H
H

TAB

TAB

F#m/C: D E

Measures 1-6. Chords: F#m/C, D, E. Piano part includes lyrics: H.C&D&P, cho&D&P, cho&D&P, 2C & D, P&S, P&S, P&S, P&S, P&H&I. Guitar TAB includes fret numbers and techniques like triplets and bends.

F#m E/G: E A

Measures 7-12. Chords: F#m, E/G, E, A. Piano part includes lyrics: cho & Arm up & return & D&P. Guitar TAB includes fret numbers and techniques like triplets and bends.

E F#m/C: D

Measures 13-18. Chords: E, F#m/C, D. Piano part includes lyrics: cho & D, H.C & I, H, H, H, I, H&P, ArmArr. Guitar TAB includes fret numbers and techniques like triplets and bends.

E F#m A

Ah _____ Oh _____ I can

W.C. W.C. W.C. W.C.

Arm. Arm. et al

S S W.C. P W.C. P

16 12 12 12 12 14 14 17 12 12 14 17 12 16 16 14 14 16 14 14 17 15 17 17 16 14 19 21

3- 3- 6 6

D.S. to **E**

Coda F#m E

Three. four.

Arm. Arm.

G F#m
3 times Repeat

3x. You know_ what I need I need a wom-an

harm. Arm.

1x 3x 3x 1x

harm. Arm.

F#m

I need a wom-an

First system of musical notation. It includes a vocal line with a melodic phrase at the end, and guitar parts for Treble (T), Acoustic Bass (A), and Electric Bass (B). The guitar parts feature chords and fingerings like 0 2, 0 2 2, and 0 2 2 2. A "Pick Portament" instruction is present in the electric bass line.

F#m B/F# F#m B/F#

I need a wom-an

Second system of musical notation. It continues the vocal and guitar parts. The guitar parts include arm positions and fingerings. The electric bass line has a section with "M" and "X" markings.

F#m B/F# F#m

Drums

Third system of musical notation. It includes a drum part with a rhythmic pattern. The guitar parts continue with arm positions and fingerings.

SENTIMENTAL STREET

センチメンタル・ストリート

Words and Music by Jack Blades

A F/C B \flat /C F/C 1. B \flat /C

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

K. Board

Bass

Drums

(2&D.S. x)

2. F/C B \flat /C C

B Am G/B C

Saw you walk-ing out on Sen - ti - men - tal Street what 'cha
Saw you danc-ing out at Mad - am Wong's Two you did those

W.C. W.C. W.C. 1x only

1x tacet P

Arpeggio P

Synth. 8va

Piano

1x tacet

1.2x

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Dm7 C/D Gsus4 G Am G/B
 do - ing out there who ya try - ing to be — I know what you're think - ing 'cause I've
 same two steps that I taught you back in June — Heard you dined last night at Con - te

TAB

0 2 2 1 0 3 2 0 5 3 5 4 2 3 0 5 5 7 5 5 5

1x tacet

D.S. time

C Dm7 C/D Gsus4 G C Am G/B
 been there my - self I've been kicked so man - y times — I don't know noth - ing else Still I no - ticed your ur - gen - cy and
 Ra - zor's Ca - fe — Did you get your fill — did you think you had to pay Still I no - ticed your ur - gen - cy and

TAB

1 0 0 1 0 1 0 2 0 2 3 1 0 3 2 0 5 3 5 4 2 3 0 0 0 2 2 3 3 0 1 0

1x tacet

1x tacet

1x tacet

D.S. time

C Dm7 C/D Gsus4 G Am G/B

rec - og - nized the pair That ya got from chas - ing all those East Coast dare: I've seen it be - fore — it hap - pens
 rec - og - nized the pair. And I'm sure it's the same you feel a - gain and a - gain. — And I wish I could get us this sec -

TAB

Arpeggio

C Dm7 C/D F G D C F

time and a - gain All cut up in - side — yet you're caught in a spin — } Out on Sen - ti - men - tal Street in the Av -
 ond chance — But you're hav - ing too much fun with your sud - den ro - mance — }

TAB

Arpeggio

F C Dm7 C/D F G C F

e - nues — Take a good hard look — there ain't noth-ing ev - er new Out on Sen - ti - men - tal Street in the Av -

Arpeggio →

TAB

F C Dm7 C/D to F G F/C

e - nues — Will you ev - er find — out guess I'll leave it — up to you

Arpeggio →

TAB

D.S.

Coda

leave it up to you

Arm H.C & D H Arm cho& H.U & U ph U & D & U & D &

Arm H.C & D H Arm cho& H.U & U ph U & D &

8 7 7 7 7 9 7 7

C F C Dm7 C/D F G

Sen-ti-men-tal Street in the Av-e-nues Will you ev-er find out guess I'll leave it up to

TAB

TAB

TAB

TAB

Am G/B C 7 Dm7 C/D F G

you (Sen-ti-men-tal Street in the Av-e-nues) oh Take a good hard look there ain't noth-ing ev-er new Out on

M M

TAB

TAB

TAB

TAB

C
F
C
Dm7
C/D
F
G

Sen-ti-men-tal Street in the Av-e-nues ____ Will you ev-er find ____ out guess I'll leave it ____ up to

Musical notation for the first system, including vocal melody and piano accompaniment.

Musical notation for the second system, including vocal melody and piano accompaniment.

Musical notation for the third system, including vocal melody and piano accompaniment.

Am
G/B
C
Dm7
C/D
F
G

you Saw you walk-ing out on Sen-ti-men-tal Street What'cha do-ing out there Who ya try-ing to be ____ Out on

Musical notation for the fourth system, including vocal melody and piano accompaniment.

Musical notation for the fifth system, including vocal melody and piano accompaniment.

Musical notation for the sixth system, including vocal melody and piano accompaniment.

Repeat & F.C

THIS BOY NEEDS TO ROCK

デイス・ボーイ・ニーズ・トゥ・ロック

Words and Music by Jack Blades and Brad Gillis

Chord progression: E A B A E F#m E

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

Chord progression: E B A E B 1. E 2.

E B A E F#m E

To-night, to-night, to-night, This boy needs to rock

E B A E B to N.C. C#m

To-night, to-night, to-night, I need a rock

C#m D E F#m

Up

cho H.C. H.C. cho & D & P 1H.C & D

cho H.C. H.C. cho & D & P cho & D

cho & D & P 1H.C & D

cho H.C. H.C. cho & D & P cho & D

⊕ Coda N.C.

E C:m

A

— This boy_ needs to rock —

Vol. Arm. Arm. Arm. Arm. (Ph) cho & I: H&cho&D&P&H&P&H.C

Vol. Arm. Arm. Arm. Arm. (Ph) cho & D H&cho&D&P&H&P&H.C

3

A

F:m

& D&P&H&P&S 2HC & D & P & H (Ph) cho&D&P P P

& D&P&H&P&S 2HC & D & P & H (Ph) cho&D&P P P

3

C:m

A

g g rM (Ph) gva (Ph) H.C & D &

g g rM (Ph) H.S H.S H.C & D &

11 12 11 12 12 11 12 11 9 11 9 12 12 12 14 12 14 16 14 16 16

5

F1m **C1m**

Vocal line: & 1HC H&P H&S P&H&P H&H&P&H&P P

Guitar line: & 1HC H&P H&S P&H &P H&H&P&H&P P

Bass line: & 1HC H&P H&S P&H &P H&H&P&H&P P

C1m **A**

Vocal line: cho & H.U U & H.U U & H.U U & H.U U & H.U U

Guitar line: cho & H.U U & H.U U & H.U U & H.U U & H.U U

Bass line: cho & H.U U & H.U U & H.U U & H.U U & H.U U

A **F1m**

Vocal line: cho cho P H H.C H

Guitar line: cho cho P H H.C H

Bass line: cho cho P H H.C H

Cim **A**

gva
cho H cho & Port.D
cho H cho & Port.D

TAB

Fim **Cim** **N.C.** **A**

cho & l cho 1HC S - gva S & S g
cho & l cho 1HC S cho P P 3 S & S g

TAB

F A **(Fim)**

1x only 1x only
Ph Ph
cho (2x Arm down) M
cho (2x Arm down) M

TAB

E/G# A B Fim

1x. tacet

cho

H.C & D & P & cho & D

cho

Ph

cho

M

TAB

E/G# A B Fim

H.C

cho

cho

cho & D

H.C

cho

cho

cho & D

H.C & D & P & cho & D

cho

cho

cho & D

TAB

E/G# A B Fim E

H.C

cho

&

D

cho

gva

H.C

cho

cho

cho

H.C

cho

cho

TAB

E B A E F#m E

To-night, to-night, to-night. This boy needs to rock

E B A E B E

To-night, to-night, to-night. This boy needs to rock
(This boy needs to rock

E B A F#m E

To-night, to-night, to-night. This boy needs to rock
(Yes, boy)

E B A E B

To-night, — to-night, — to-night, — (We got- ta rock)

S M M M

harm. 8va Arm. Arm up

harm. 7 Arm. Arm up

TAB

F#m

cho H.C. cho Ph cho

cho H.C. cho Ph cho

cho H.C. cho Ph cho

TAB

E/G# A B

cho & D & cho & D P&P&H& 1HC cho

cho & D & cho & D P&P&H& 1HC cho

cho & D & cho & D & P&P P&P&H& 1HC cho

TAB

F#m

First system (measures 1-4):

- Staff 1: Treble clef, F#m key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 2: Treble clef, F#m key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 3: Bass clef, F#m key signature. Fingering: 17, 17, 14, 16, 16, 17, 17, 14, 16, 16, 14, 14, 14, 14, 16, 16, 16, 16, 16, 16.
- Staff 4: Bass clef, F#m key signature. Fingering: 5, 5, 2, 5, 5, 5, 5, 5, 2, 4, 4, 4, 2, 2, 2, 2, 4, 4, 4, 4.

Second system (measures 5-8):

- Staff 1: Treble clef, F#m key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 2: Treble clef, F#m key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 3: Bass clef, F#m key signature. Fingering: 17, 17, 17, 17, 16, 16, 16, 16, 17, 17, 17, 17, 17, 17, 17, 17, 16, 16, 16, 16.
- Staff 4: Bass clef, F#m key signature. Fingering: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

E/G#

A

B

First system (measures 9-12):

- Staff 1: Treble clef, E/G# key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 2: Treble clef, E/G# key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 3: Bass clef, E/G# key signature. Fingering: 16, 16, 16, 16, 17, 17, 17, 17, 16, 16, 16, 16, 17, 17, 17, 17, 16, 16, 16, 16.
- Staff 4: Bass clef, E/G# key signature. Fingering: 4, 4, 4, 4, 5, 5, 5, 5, 4, 4, 4, 4, 5, 5, 5, 5, 5, 5, 5, 5.

Second system (measures 13-16):

- Staff 1: Treble clef, E/G# key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 2: Treble clef, E/G# key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 3: Bass clef, E/G# key signature. Fingering: 17, 17, 17, 17, 16, 16, 16, 16, 17, 17, 17, 17, 16, 16, 16, 16, 17, 17, 17, 17.
- Staff 4: Bass clef, E/G# key signature. Fingering: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

B

F#m

First system (measures 17-20):

- Staff 1: Treble clef, B key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 2: Treble clef, B key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 3: Bass clef, B key signature. Fingering: 19, 18, 17, 19, 18, 17, 16, 19, 18, 17, 16, 19, 18, 17, 16, 19, 18, 17, 16.
- Staff 4: Bass clef, B key signature. Fingering: 7, 6, 5, 7, 6, 5, 4, 7, 6, 5, 4, 7, 6, 5, 4, 7, 6, 5, 4.

Second system (measures 21-24):

- Staff 1: Treble clef, B key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 2: Treble clef, B key signature. Notes: G4 (cho), A4 (H.C), B4 (cho), C5 (Ph), D5 (&), E5 (cho).
- Staff 3: Bass clef, B key signature. Fingering: 19, 18, 17, 19, 18, 17, 16, 19, 18, 17, 16, 19, 18, 17, 16, 19, 18, 17, 16.
- Staff 4: Bass clef, B key signature. Fingering: 7, 6, 5, 7, 6, 5, 4, 7, 6, 5, 4, 7, 6, 5, 4, 7, 6, 5, 4.

I WILL FOLLOW YOU

アイ・ウィル・フォロー・ユー

Words and Music by Alan "Fitz" Gerald and Jack Blades

Music score for "I Will Follow You" (アイ・ウィル・フォロー・ユー) by Alan "Fitz" Gerald and Jack Blades. The score is written for Vocal, E. Guitar 1, TAB, E. Guitar 2, and TAB.

The score is divided into two systems. The first system includes a Vocal line, E. Guitar 1, TAB, E. Guitar 2, and TAB. The second system includes a Vocal line, E. Guitar 1, TAB, E. Guitar 2, and TAB.

First System:

- Vocal:** Starts with a piano dynamic and a key signature change to D minor (Dm). The melody is simple, with a final note on a whole rest.
- E. Guitar 1:** Follows the vocal line with a similar melody.
- TAB:** Provides fret numbers for the E. Guitar 1 part.
- E. Guitar 2:** Features a more complex melody with a key signature change to C major (C/D). It includes a "M" (Mute) marking and a "1" (First) marking.
- TAB:** Provides fret numbers for the E. Guitar 2 part.

Second System:

- Vocal:** Continues the melody, ending with a "1x, tacet" marking.
- E. Guitar 1:** Continues the melody, ending with a "1x, tacet" marking.
- TAB:** Provides fret numbers for the E. Guitar 1 part.
- E. Guitar 2:** Continues the melody, ending with a "1x, tacet" marking.
- TAB:** Provides fret numbers for the E. Guitar 2 part.

B **Dm** **Dsus4/G** **G**

I could paint a pic - ture of the days gone by The wind
men - ber what you told me we could nev - er be The tears

TAB

TAB

TAB

TAB

Csus4/F **F** **Dsus4/G** **G**

blow - ing through your hair life with - out a sin - gle care Ev - ry
fall - ing from my eyes as you stared in - to the night And as

TAB

TAB

TAB

TAB

Dm **Dsus4/G** **G**

pic - ture tells a sto - ry as the cold wind cries Now you've
I a - woke this morn - ing to a dark - ened sky All I

TAB

TAB

TAB

TAB

Csus4/F **F** **Dsus4/G** **G**

left and gone a-way _____ And all I have is yes - ter - day _____ And
 seemed to want to say _____ Is take me back to yes - ter - day _____ And

r M →

T
A
B

C/B **F/A**

al - ways know - ing well should 'a nev - er let you go _____ And
 now the rain wash - es the tears from my eyes _____ And
 Now the rain wash - es the tears from my eyes _____ And

T
A
B

D/C **G/B**

to the ends of time I'll fol - low you oh yeah _____ }
 to the ends of time I'll fol - low you oh yeah _____ }
 to the ends of time I swear un - til I die _____ }

- M *Arm*

T
A
B

D.S. time bis →

Csus4 **F**

(I will fol - low you I will fol - low you)

I'll fol - low you

I'll fol - low you

TAB

Csus4 **F** *D.S. time bis* **to**

(I will fol - low you I will fol - low you)

I'll fol - low you

I'll fol - low you

TAB

B: **F/A** **1 Gm**

And the day will come when you say you be - long I re -

TAB

2. **Gm** **E Dm**

you but long to me

H.U. D & H.C & D & H.C &

g H.U. D & H.C & D & H.C &

3

TAB

5 5 7 5 5 5 5 5 5 5 5 5

C/D **Dm**

D & H.C & D & H.C & D & H.C & D & H.C &

D & H.C & D & H.C & D & H.C & D & H.C &

& D

S

g

S

TAB

5 5 7 5 5 5 5 5 5 5 5 5

C/D **Dm**

H & P & S & H & P & H & P & S & H

H & P & S & H & P & H & P & S & H

1

g g cho

g g cho

S S

S S

TAB

12 10 12 10 9 10 10 9 10 9 7 9

5 5 7 5 5 5 5 5 5 5 5 5

C/D **Dm**

First system of musical notation (measures 1-4). The system includes a treble staff, a vocal line with lyrics "K R S H & S cho H", and a bass staff with tablature. The key signature has one flat (Bb).

C/D **F Dm**

Second system of musical notation (measures 5-8). The system includes a treble staff, a vocal line with lyrics "S S S S", and a bass staff with tablature. The key signature changes to two flats (Bb, Eb) at measure 5.

C/D **Dm**

Third system of musical notation (measures 9-12). The system includes a treble staff, a vocal line with lyrics "H&P Tr. P S", and a bass staff with tablature. The key signature has one flat (Bb).

C/D

G

A/B \flat

see you walk - ing and my

TAB

0 10 13 10 13 15 17 10 10 10 15 17 15 15 10 15 10 15 17

TAB

5 7 7 5 7 5 7 5 7 5 7 5

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal melody line with lyrics, a guitar part, and a bass part. The key signature is B-flat major (two flats). The vocal melody starts with the lyrics "heart be-gins to pound" and "Like the sound of dis-tant thun-der as it". The guitar part features a prominent arpeggiated pattern in the right hand and a bass line in the left hand. The bass part provides a steady accompaniment. The score is written for a single system, with the vocal melody on a single staff and the guitar and bass parts on separate staves.

The musical score is arranged in three systems. The first system includes a vocal line with lyrics: "ech-oes to the ground Well I am lost but now I'm found I'll fol-". Above the vocal line are chord symbols: E \flat /B \flat , B \flat , Asus4, and A. The second system contains guitar and bass staves. The guitar staff has a treble clef and a key signature of two flats. The bass staff has a bass clef and a key signature of two flats. The third system continues the guitar and bass staves. The guitar staff has a treble clef and a key signature of two flats. The bass staff has a bass clef and a key signature of two flats.

Dsus4 D F G F Em Dm C G

- low you_ oh_ yeah _____

M *S & S* *M* *S & S*

D.S.to C

Coda B \flat F/A Gm F/A F

When the day_ will come_ when you_ say And the day_ will come_ when you_ say

B \flat F/A Gm Gm/F *rit.* Gm/E \flat Gm/D B \flat /C

Yet the day_ will come_ when you_ say You be - long to_ me _____

S & S *rit.* *S*

インターステイト・ラヴ・アフェア

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is for the Vocal line, which begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The vocal melody is written in a simple, clear font. Below the vocal staff are two guitar staves, labeled "E. Guitar 1" and "E. Guitar 2". Each guitar staff has a treble clef, a key signature of one sharp, and a common time signature. The guitar parts include harmonic notation ("harm.") and arm movement instructions ("Arm", "Arm up"). Below the guitar staves are two keyboard staves, labeled "K. Board" and "Bass". The keyboard staff has a treble clef, a key signature of one sharp, and a common time signature. The bass staff has a bass clef, a key signature of one sharp, and a common time signature. The drums staff is at the bottom, with a bass clef and a common time signature. The drum part is written in a simple, clear font. The score is divided into measures by vertical bar lines. The overall layout is clean and professional, with a focus on clarity and readability.

The musical score for "Let's Go" by The Beatles is presented in a multi-staff format. The top staff is for guitar, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part begins with a G chord, followed by a C/G chord, then a G chord, then a Bb/G chord, and finally an F/G chord. The vocal part, written in the second staff, starts with the lyrics "Let's go!" and is accompanied by a guitar solo. The guitar solo is written in the third staff, which is labeled "TAB" (Tabel). The solo is in G major and features a series of ascending and descending runs, with a final run that is marked "Arm 8va" (Arm 8va). The bass part is written in the fourth staff, which is also labeled "TAB". The bass part begins with a G chord, followed by a C/G chord, then a G chord, then a Bb/G chord, and finally an F/G chord. The bass part is written in G major and features a series of ascending and descending runs, with a final run that is marked "Arm 8va". The drum part is written in the fifth staff, which is labeled "TAB". The drum part is written in G major and features a series of ascending and descending runs, with a final run that is marked "Arm 8va". The guitar part is written in the sixth staff, which is labeled "TAB". The guitar part is written in G major and features a series of ascending and descending runs, with a final run that is marked "Arm 8va". The bass part is written in the seventh staff, which is labeled "TAB". The bass part is written in G major and features a series of ascending and descending runs, with a final run that is marked "Arm 8va". The drum part is written in the eighth staff, which is labeled "TAB". The drum part is written in G major and features a series of ascending and descending runs, with a final run that is marked "Arm 8va".

C/G G C/G G B^b/G F/G

Oh yeah

H.U. H.U. H.C&D&H.C&D

8 10 10 12 10 12 10 11 12 10 12 13 10 12 12 12 12 (12) 10 10 10 10 10 10 10

M M M M M

M M M M M

1x tacet →

2x

C/G G B G

Head out on the high - way — Where there's
run with our pas - sions — We'll

M.H.C. M.H.C.

12 12 12 12 12 12 12

1x tacet →

P P P P P P

2x

First system of musical notation. It includes a vocal line with lyrics "In - ter - state _ love _ af - fair" and guitar accompaniment. The guitar part features a treble staff with chords and a bass staff with a rhythmic pattern. Chords G, F, and G are indicated above the vocal line.

Second system of musical notation. It continues the vocal line with lyrics "In - ter - state _ love _ af - fair" and guitar accompaniment. The guitar part includes a treble staff with chords and a bass staff with a rhythmic pattern. Chords G, F, 1. C/G, G, B^b/G, and F/G are indicated above the vocal line. The system also includes a section with H.C. (Harmonics) and D.H.C. (Double Harmonics) markings.

This page of musical notation is for a guitar piece, likely a song. It features a vocal melody, guitar tablature, and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings, along with guitar-specific instructions like "Arm" and "H.C. & D.".

The page is divided into several systems, each containing a vocal line, a guitar line, and a piano line. The guitar line includes both standard notation and tablature. The piano line includes standard notation and a simplified bass line.

The key signature is G major (one sharp). The time signature is 4/4. The piece begins with a C/G chord and a G note. The first system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line. The second system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line. The third system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line. The fourth system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line. The fifth system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line. The sixth system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line. The seventh system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line. The eighth system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line. The ninth system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line. The tenth system includes a vocal line with a melody, a guitar line with a melody and tablature, and a piano line with a melody and bass line.

A

In - ter - state — love af - fair — In - ter - state — love — af -

P **P** **S**

TAB

G **GA**

fair — — — — — yeah — — — — —

S **P** **S** **H&H&S**

TAB

G A

This system contains the first three staves of a musical score. The top staff is a single melodic line in treble clef, marked with 'g' (grace note), 'S' (sustained), 'P' (pizzicato), and 'cho' (choir). The middle staff is a guitar tablature with two lines, labeled 'T' and 'B', showing fret numbers (15, 16, 17, 18, 19, 20) and fingerings. The bottom staff is a piano accompaniment with treble and bass clefs, featuring chords and arpeggiated figures. The key signature has two sharps (F# and C#).

A G H A

In - ter - state

This system contains the next three staves of the musical score. The top staff continues the melodic line, with additional markings 'H.C' (half note), 'H.U' (half note), and 'P' (pizzicato). The middle staff continues the guitar tablature with fret numbers and fingerings. The bottom staff continues the piano accompaniment. The key signature remains two sharps.

A **G**

love af - fair In - ter - state love af - fair

P **S** **P**

TAB

A **G**

In - ter - state love af - fair In - ter - state love af - fair

P **S** **S** **S**

TAB

F. O.

NIGHT MACHINE

ナイト・マシーン

Words and Music by Jack Blades, Kelly Keagy and Brad Gillis

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

C

G/C C G/C C G/C

D/E E G C D D/E E G D C

Gt. 1, 2

D/E E G C D D/E E G

C B A

I can see the mes - sage It's
See the face - less peo - ple

C G

writ - ten in your eyes and it's tell - ing me What I'm tell - ing you
Sell you pret - ty lines if you on - ly knew What they're try - ing to do

Gt. 2

D **A**

We'll walk you through the dan - ger And we'll
And all the gold and sil - ver It's

M P M M Q.C. E

M P M M Q.C. E

2

C **G**

take you for a ride still you see it through We'll knock'em dead for you
slip-ping through your hands still you're smil-ing a-way I tell you boy you're gon-na pay

E E

F **Em** **C** **D/E** **E** **G** **C** **D**

yeah } Who's gon-na save you this time Wel-come to the night ma-chine

S & S E S S

S & S E S S

D/E **E** **G** **D** **C** **D/E** **E** **G** **C** **D**

Who's gon-na save you this time Wel-come to the night ma-chine

S S S S

S S S S

D/E E G 1. C

Gt 1

Gt 2

TAB

Q.C.

Q.C.

D 2. C D

H

H

H

H

TAB

TAB

TAB

TAB

C D Em Fim

Arm

Arm

harm.

harm.

harm.

harm.

TAB

TAB

TAB

TAB

F#m **A** **F#m**

Measures 1-5. Key: F#m. Chord: A. Includes slurs, accents, and fret numbers (2, 0, 2, 0, 2, 2, 0).

F#m **A** **Bm**

Measures 6-8. Key: F#m. Chords: A, Bm. Includes slurs, accents, and fret numbers (2, 0, 2, 0, 2, 2, 0).

Bm **D** **Bm**

Measures 9-14. Key: Bm. Chords: D, Bm. Includes slurs, accents, and fret numbers (4, 5, 4, 5, 4, 5, 2, 0).

Bm **D**

Treble staff: *H & P*, *P*, *P*, *P*, *P*, *H & P* *cho*, *P*
 Guitar staff (TAB): *H & P*, *P*, *P*, *P*, *P*, *H & P* *cho*, *P*
 Bass staff: *M*, *M*, *M*

D **D⁺** **E**

Treble staff: *H & P* *cho*, *P*, *P*, *H & P & S* *P & H & H*, *H & P*, *H & P*, *S*
 Guitar staff (TAB): *H & P* *cho*, *P*, *P*, *H & P & S* *P & H & H*, *H & P*, *H & P*, *S*
 Bass staff: *M*, *M*

E

Treble staff: *E*
 Guitar staff (TAB): *14*
 Bass staff: *14*

E

(8va) 6S=D

TAB 14 14

E A C

Wel - come, wel - come Wel - come to the night ma - chine

cho

cho

cho

cho

TAB 14 14

A C

Wel - come, wel - come Wel - come to the night ma - chine

cho

cho

cho

cho

TAB 14 14

A **C** **G**

Wel - come, wel - come Wel - come to the night ma - chine.

cho

M M

TAB

G **F** **Em** **G**

I tell you boy you're gon - na pay

S

TAB

G **D/E** **E** **G** **C** **D** **D/E** **E** **G**

Who's gon - na save you this time Wel - come to the night ma - chine

S

TAB

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

G D C D/E E G C D

Who's gon - na save you this time Wel - come to the night ma - chine

Arm. & H & P & S & H harm. Arm (howling)

Arm. & H & P & S & H harm. Arm (howling)

D D/E E G D C D/E E G

Who's gon - na save you this time

harm. Arm down & return Arm harm. Arm up Arm harm.

harm. Arm down & return Arm harm. Arm up Arm harm.

G C D D/E E G D C

Wel - come to the night ma - chine Who's gon - na save you

Arm. Arm harm. Arm harm. Arm

Arm. Arm harm. Arm harm. Arm

GOODBYE

グッドバイ

Words and Music by Jeff Watson and Jack Blades

A Eadd9 E9/G# Eadd9/A Eadd9/C# E9/B E9/A B Bsus4

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

Eadd9 E Eadd9 E9/G# Eadd9/A Eadd9/C# E9/B

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

E9/A B Bsus4 Eadd9 E **B** Eadd9 E9/G#

As the sun hides his head for an

cho

cho

TAB

Eadd9/A Eadd9/C# E9/B E9/A B Bsus4 Eadd9 E

- oth - er nights rest And the wind sings his same old song And

TAB

Eadd9 E9/G# Eadd9/A Eadd9/C# E9/B E9/A B Bsus4

you on the edge nev - er close, nev - er far Al-ways there when I need - ed a friend

TAB

Eadd9 E C#m B A

But it's hard liv - ing life on this mem - o - ry go round Al - ways

cho & D

cho & D

(12) (12) (10)

C#m B A

up, al - ways down spin - ning 'round and 'round and 'round And

cho & D

cho & D

(11) (11) (9)

Eadd9 E9/G# Eadd9/A Eadd9/C# E9/B E9/A B Bsus4

all this could be just a dream so it seems I was nev - er much good at good -

R

R

(9) (9) (9) (9) (9) (9)

Eadd9 E Eadd9 E9/G# Eadd9/A Eadd9/C# E9/B

bye _____ There once was _____ a time _____ nev - er far from _____ my mind On the beach, _____

TAB

E9/A B Bsus4 Eadd9 E Eadd9 E9/G#

_____ on the fourth of _____ Ju - ly _____ I re - mem - ber _____ the sand _____ how you

TAB

Eadd9/A Eadd9/C# E9/B E9/A B Bsus4 Eadd9 E

held out _____ your hand And we touched for what seemed a life - time _____ Now it's

TAB

Eadd9/A Eadd9/C# E9/B E9/A B Bsus4 Eadd9 E

First system of guitar music. The treble staff contains melodic lines with notes and rests, accompanied by various musical notations above it: D&F, S, P, H.C, D&P&S, H&P, H&P, H&P, P, S, and E. The bass staff contains a continuous bass line with notes and rests. Below the bass staff is a detailed guitar tablature with fret numbers (e.g., 11, 9, 8, 7, 11, 11, 9, 8, 0, 0, 0, 0, 11, 0, 6, 8, 6, 6, 6, 4, 6, 4, 7, 4, 7, 6, 7, 9, 7, 6, 7, 6, 7) and pickup indications (T, A, B).

Eadd9 E9/G# Eadd9/A Eadd9/C# E9/B E9/A B Bsus4

Second system of guitar music. The treble staff features melodic lines with notes and rests, accompanied by musical notations: cho, gva, S, S, cho&D&P, cho&D, cho, cho&D&P, cho&D, and cho. The bass staff contains a continuous bass line with notes and rests. Below the bass staff is a detailed guitar tablature with fret numbers (e.g., 14, 14, 12, 12, 12, 14, 14, 15, 15, 15, 14, 16, 16, 10, 16, 10, 17, 10, 10, 17, 10, 10, 17, 10, 10) and pickup indications (T, A, B).

Eadd9 E G# C#m B A

Then it's hard liv - ing life on this mem - 'ry go round Al - ways

Third system of guitar music. The treble staff contains melodic lines with notes and rests, accompanied by musical notations: H.U.H.U&D, P, P, cho, cho&D, gva, cho, cho, cho, cho, and D. The bass staff contains a continuous bass line with notes and rests. Below the bass staff is a detailed guitar tablature with fret numbers (e.g., 10, 10, 17, 17, 16, 17, 16, 17, 16, 10, 10, 10, 10, 10, 17, 17, 12, 12, 12, 10, 10) and pickup indications (T, A, B). The lyrics "Then it's hard liv - ing life on this mem - 'ry go round Al - ways" are written below the treble staff.

CIm B A Eadd9 E9/G#

up₂ al - ways down spin - ing 'round and 'round_ and 'round_ And all this could be just_ a

cho & D cho

TAB

Eadd9/A Eadd9/C# Eadd9/B E9/A B Bsus4 Eadd9 E

dream so_ it seems I_ was nev - er_ much good at good - bye _____ And

TAB

Eadd9 E9/G# Eadd9 Eadd9/C# E9/B E9/A B Bsus4

all this_ could be just a dream_ so it seems_ I was nev - er_ much_ good_ at good -

TAB

Eadd9 E Eadd9 E E *a Tempo*

bye ——— good — bye ——— Good-bye

Drums

Eadd9 E9/G# Eadd9/A Eadd9/C# E9/B E9/A B Bsus4

S S & S S cho & D S

S S cho & D S

Eadd9 E Eadd9 E9/G# Eadd9/A Eadd9/C# E9/B

S S & S cho & D S

S S cho & D S

E9/A B Bsus4 Eadd9 E

Good -

gva cho cho cho cho&D M E

12 14 14 9 11 11 6 7 0 7 0 9 7 7 9 9 6 9 9 9

5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

0 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

Eadd9 E9/G# Eadd9/A Eadd9/C# E9/B

bye gva cho & D H&P cho H&P&P cho&D&P P 6 P 3P

chc cho & D H&P cho H&P&P cho&D&P P P P

19 19 19 19 17 19 17 17 16 17 19 16 17 16 16 14 16 16 14 14 14 12

17 19 19 17 16 19 16 17 19 17 16 17 16 16 14 16 16 14 14 14 12

5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

0 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

E9/A B Bsus4 Eadd9 E

Good - gva

P E H&P H&P P k

P E H&P H&P P F

16 14 14 14 14 11 12 11 14 11 11 12 14 14 14 16 17 14 16 16 17 17

16 14 14 14 14 11 12 11 14 11 11 12 14 14 14 16 17 14 16 16 17 17

5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

0 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2

